

ARTUR KONAN DOYLNING “YO’QOLGAN DUNYO” ASARIDA BOSH QAHRAMON TAQDIRI

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ANNOTATSIYA

Taqdir tushunchasi badiiy adabiyotning markaziy masalalaridan hisoblanadi. Har bir ijod mahsuli yaralar ekan, undagi qahramonlar ma’lum bir taqdirni namoyish qiladi. Kitobxon ham aynan shu taqdirlar yozig’iga qiziqish bog’laydi. Qahramonlar taqdirini tasvirlashda har bir yozuvchining o’z uslubi, texnikasi bor. Qaysidir yozuvchi o’z qahramonlarini hayot kurashlarida sinasa, qaysidiri Allohning bitgan taqdiriga bo’ysunishlikka chorlaydi, yana biri esa hamma o’z taqdirini o’zi belgilaydi degan g’oyani ilgari suradi. Quyida biz Artur Konan Doylning “Yo’qolgan dunyo” asarida bosh qahramon taqdiri tasviri ustida tahlil olib bordik.

***Kalit so’zlar:** taqdir, qahramon nutqi, ichki dialog, qahramonlik, “Yo’qolgan dunyo”.*

АННОТАЦИЯ

Понятие судьбы является одним из центральных вопросов художественной литературы. По мере создания каждого творческого продукта героям в нем предначертана определенная судьба. Читателя также интересуют эти судьбы. У каждого писателя свой стиль и техника в описании судеб героев. Одни писатели испытывают своих героев жизненными испытаниями, другие призывают их покориться окончательной судьбе Божией, третьи выдвигают мысль, что каждый сам определяет свою судьбу. Ниже мы проанализировали образ судьбы главного героя в романе Артура Конан Дойля “Затерянный мир”.

***Ключевые слова:** судьба, речь героя, внутренний диалог, героизм, «Затерянный мир».*

ABSTRACT

The concept of fate is one of the central issues of fiction. As each creative product is created, a certain destiny is destined for the heroes in it. The reader is also interested in these destinies. Each writer has his own style and technique in describing the fate of the characters. Some writers test their heroes with life’s trials, others call on them to submit to the final fate of God, and still others put forward the idea that everyone determines his own destiny. Below we analyzed the image of the fate of the protagonist in Arthur Conan Doyle’s novel The Lost World.

Key words: *fate, hero's speech, internal dialogue, heroism, The Lost World.*

KIRISH

Artur Konan Doylning “Yo’qolgan dunyo” romani keng omma e’tiborini tortgan, ta’sir ko’lami keng asarlardan biri hisoblanadi. Bu roman ilmiy-fantastika janrining mahsuli bo’lib, adib asarda dinozavrlar va insoniyatning evolutsiyasini adabiyotdagi eng esda qolarli olimlardan biri bo’lgan professor Chellenjer sarguzashtlari orqali gavalantiradi va bu o’z navbatida keyingi ko’plab ilmiy-fantastik asarlarning motiviga aylangan. Professor Chellenjer shunchaki evolutsion ilm-fan bo’yicha mutaxassis emas, balki o’zining topilmalarini amalda isbotlagan, Amazon tropik o’rmonlaridagi “yo’qolgan dunyo” ni izlab topishda jonbozlik ko’rsatgan qahramon hamdir. Ushbu asarni yozishga adibni o’z davrining qarashlari, zamonaviy ilmning paleontologiya, inson evolutsiyasi, darvinizm kabi nazariyalari, shuningdek, Sasseks yaqinidan topilgan qazilma manbalar ilhomlantiradi va yozuvchi bu g’oyalarni birlashtirib, o’zining mikrokosmosida qadim o’tmish va zamonaviy insonni birlashtiradi.¹

ADABIYOTLAR SHARHI

Asar muqaddimasida berilishicha², Doyl “Yo’qolgan dunyo” asaridagi ko’p voqealar orqali Jyul Vern, Daniel Defoe, Jon Milton, Konrad Marlov asarlariga ishora qiladi va intertekstuallikdan samarali foydalanadi.

Asar boshlanmasida irlandiyalik yosh muharrir Edvard Meloun maftunkor Gledisni o’ziga jalb qilish maqsadida, o’z nashriyotidan unga “xavfliroq topshiriq” berishni so’raydi. Nashriyot bosh muharriri Makkardl unga mashhur va jurnalistlarni o’ta darajada yomon ko’radigan, o’ziga xos va g’ayrioddiy professor Jorj Chellenjerdan intervyu olishni taklif qiladi. Bu yerda asar qahramoni o’z taqdiri uchun kurashga ilk qadamni qo’yadi, ya’ni u o’z muhabbatiga erishish uchun hammani lol qoldiradigan qahramonlik qilishga kirishadi. Shu o’rinda Gledisning Melounni qahramonlikka undashi qahramonimizning taqdirida tub burilish yasaydi:

“But chances are all around you. It is the mark of the kind of man I mean that he makes his own chances. You can’t hold him back. I’ve never met him, and yet I seem to know him so well. There are heroisms all round us waiting to be done. It’s for men to do them, and for women to reserve their love as a reward for such men. Look at that young Frenchman who went up last week in a balloon. It was blowing a gale of wind; but because he was announced to go he insisted on starting Think of the

¹ Lampadius, Stefan. "Evolutionary Ideas in Arthur Conan Doyle's The Lost World." Der andere Conan Doyle: Internationale Tagung am 20. und 21. Mai 2011 in Leipzig. Frankfurt: Peter Lang, 2012. P.68-97.

² Doyle A. C. The lost world. – Oxford Paperbacks, 1998. – P.4.

woman he loved, and how other women must have envied her! That's what I should like to be,—envied for my man.”³

Yuqorida keltirilgan nutq alohida ahamiyat kasb etadi, chunki adib bu orqali jamiyatdagi ayollarning o'rnini ta'kidlab o'tadi go'yo: ayollarning asosiy vazifasi erkaklarni qahramonlikka undash, ularni ruhlantirish; erkaklar yordamida ular jamiyatda obro'-e'tibor qozona olishi; qahramonlikka da'vo ayollar uchun emasligi. Bunday g'oya adibning boshqa asarlarida ham o'z ifodasini topgani fikrimizning ayni dalilidir. Buni adabiyotshunoslar “masculinity”⁴ tushunchasi bilan bog'lashadi.

Professor Chellenjning portreti tasviri yuqoridagi keltirilgan fikrning uzviy davomi bo'lib xizmat qiladi. Yozuvchi, bir tomondan, jismonan yetuk erkak portretini chizsa, ikkinchi tomondan, ilm insonining betartib hayoti, butun o'y-u xayolini izlanishlariga bag'ishlagan olimning haybatini gavidalantirishga harakat qiladi:

“His appearance made me gasp. I was prepared for something strange, but not for so overpowering a personality as this. It was his size which took one's breath away his size and his imposing presence. His head was enormous, the largest I have ever seen upon a human being. The eyes were blue-gray under great black tufts, very clear, very critical, and very masterful. A huge spread of shoulders and a chest like a barrel were the other parts of him which appeared above the table, save for two enormous hands covered with long black hair. This and a bellowing, roaring, rumbling voice made up my first impression of the notorious Professor Challenger.”⁵

Professor Chellenjning bunday qiyofada tasvirlanishiga sababni biografik omilga bog'lasak adashmagan bo'lamiz. Chunki Artur Konan Doylning o'zi ham, zamondoshlarining aytishicha, shunday jismonan baquvvat, haybati o'tkir, qarashlari teran va so'zlari keskir bo'lgan.⁶ Bunga boshqa bir sabab asarda namoyon bo'ladi, ya'ni maymunsimon odamlar bilan to'qnash kelgan asar qahramonlari aynan professorning ularga o'xshash qiyofasi sababli omon qoladilar. Adib bunda qahramonlar taqdirida yuz beradigan har bir falokatni oldindan ko'rib, ularga yechimni ishonarli tarzda ifoda etishga muvaffaq bo'lgan. Bundan tashqari, Doyl o'z davrining mashhur nazaraiyasi, Darvinizmni o'z asariga singdirishga harakat qiladi. Aynan o'sha davrda Yevropa Darvinizm g'oyalarini mafkura darajasiga olib chiqishga ulgurgan edi.

³ Doyle A. C. The lost world. – Oxford Paperbacks, 1998. P.5.

⁴ Barsham D. Arthur Conan Doyle and the Meaning of Masculinity. – Routledge, 2016.

⁵ Doyle A. C. The lost world. – Oxford Paperbacks, 1998. - P.30.

⁶ Lycett A. The Man Who Created Sherlock Holmes: The Life and Times of Sir Arthur Conan Doyle. – Simon and Schuster, 2007. – P. 27.

Asarni tahlil qilishda davom etarkanmiz, unda qahramonimiz Melounning o'z fikrida sobitligi, oldiga qo'ygan maqsadida bardavomligini ko'ramiz. Qaysar olim uning jurnalistligini bilib qolib, kaltaklab ko'chaga uloqtirsa-da, u politsiyaga shikoyat qilishdan ko'ra olimning diqqatini qozonishga harakat qiladi. Quyida muallif asar qahramonining taqdirida katta o'zgarish bo'lishida qahramonning o'zini jasoratga chorlaydi. Yozuvchi buni tasvirlashda ichki dialogdan foydalanadi:

“It is thus that the great crisis of a man’s life springs out at him. Could I have imagined when I entered that hall that I was about to pledge myself to a wilder adventure than had ever come to me in my dreams? But Gladys— was it not the very opportunity of which she spoke? At the same time I was aware that a tall, thin man, with dark gingery hair, a few seats in front of me, was also upon his feet. He glared back at me with hard angry eyes, but I refused to give way.”⁷

MUHOKAMA

Shu ondan boshlab Meloun va professor Challenjer taqdiri bir-biriga bog'lanib ketadi. Ular Amazon o'rmonlariga ekspeditsiya uyushtirib, u yerda ko'plab voqealarning guvohi bo'ladilar. Bu ekspeditsiyaga professor Challenjer, olimlar uyushmasi faylasufi Sammerli, jurnalist Meloun va sarguzashtchi Jon Rokston turli maqsadlarni o'z oldilariga qo'yib o'tlanadilar va asar so'ngida har bir qahramon o'z izlaganini qo'lga kiritadi, ya'ni professor Challenjer olimlarning kibor dunyosiga o'z so'zlarining isboti-ptereodaktilni namoyish qiladi; Sammerli dastavval professor Challenjerni sharmanda qilishni niyat qilgan bo'lsa-da, so'ngra o'zining ilmiy izlanishlariga dalillarni qo'lga kiritishga harakat qiladi, Jon Rokston ko'zlagan boylikka va Meloun esa qahramonlikka ega bo'ladi.

Ekspeditsiya davomida qahramonlar taqdiri hayot va o'lim o'rtasidagi kurashda o'z ifodasini topadi. Buni biz manzilga qadar qahramonlarga hamroh bo'lgan yo'l mashaqqatida, qahramonlarimizning maymunsimon odamlarga asir tushganida, qora tanli Gomezning qasos olish maqsadida tepalikda ularni chorasiz qoldirganida, ptereodaktilning hujumidan omon qolganlarida, shuningdek, qabilalarning o'zaro kurash sahnalarida yaqqol ko'rishimiz mumkin. Eng e'tiborli jihati shundaki, yuqorida aytib o'tgan qahramonlarimizning o'z oldiga qo'ygan maqsadlari ular uchun mayoq vazifasini bajaradi.

Asar so'ngida qahramonimiz Meloun Gledisning boshqa insonga turmushga chiqqanidan xabardor bo'ladi. Buni o'qigan kitobxon “Meloun hayotdagi maqsadidan ayrildi, uning shuncha harakati behuda ketdi” degan o'ygaga borishi tabiiy. Chunki uning barcha orzu xayollari bir zumda sarobga aylandi. Shuncha ter to'kib erishilgan qahramonlik oddiy kotibning boyligiga almashilindi. Lekin uning quyidagi so'zlari

⁷ Doyle A. C. The lost world. – Oxford Paperbacks, 1998. - P.82.

mutlaqo boshqa taassurot uyg'otibgina qolmay, har qanday odamni olg'a yurishga undaydi:

“I'll use my own, - said Lord John Roxton, in fitting a well-formed expedition and having another look at the dear old plateau. As to you, young fellah, you, of course, will spend yours in gettin' married.

-Not just yet, said I, with a rueful smile. I think, if you will have me, that I would rather go with you.”⁸

Qahramonimizning yuqoridagi birgina gapi har bir odam o'z taqdirining muallifligiga, har qanday inson faqat o'zi xohlasagina oldiga qo'ygan maqsadga erisha olishiga, har qanday qahramonlikning uddasidan chiqa olishiga ishora qiladi. Uning tushkunlikka tushmay, yana sarguzashtga tayyorligini bildirishi Meloun ruhiy jihatdan barkamol shaxsligini anglatadi. Bu o'rinda adib yana erkak zotining har tomonlama ustunligi haqidagi qarashlarini uqtirishga urinadi.

XULOSA

Xulosa qilib aytganda, “Yo'qolgan dunyo” romani Artur Konan Doyl ijodidagi alohida e'tirofqa sazovor asarlardan biridir. Ushbu asar ham siyosiy, ham ijtimoiy, ham madaniy unsurlarni o'zida mujassamlashtirgan. Ilmiy-fantastik asar sifatida bashariyat ilm-fani uchun qimmatli ma'lumotlarni kashf etgan desak mubolag'a bo'lmaydi. Undagi evolutsiya, paleontologiya, antropologiya fanlariga doir ma'lumotlar kuchli dalillanish asosida yozilgani bunga asos bo'lib xizmat qiladi. Asar qahramoni taqdiri, asosan, tashqi olamdagi mashaqqatlar va ruhiy olamdagi fikrlar qarama-qarshiliklarida ifoda etiladi. Adib qahramonining o'zini o'z taqdiri uchun mas'ul qilib qo'yadiki, uni har doim ichki motivatsiya, maqsad sari intilish olg'a qadam bosishga undaydi. “Inson o'z taqdirining muallifi” degan shior asar boshidan oxiriga qadar o'z kuchini yo'qotmaydi. Gledis boshqasiga turmushga chiqqaniga otasini sababchi qilib ko'rsatsa-da, pulni har nimadan ustun qo'yib, shu yo'lni tanlagani aynan o'zining qarori ekanligi kitobxonga yaqqol bilinib turadi. Chunki asar boshidagi qahramonimizni shon-shuhrat qozonishga undagan, barcha imkoniyatlardan boricha foydalanib qolishga chorlagan, o'zini faqat shunday baxtga loyiq ko'rgan qiz qanday qilib otasining qaroriga shunchaki taslim bo'ladi degan fikr hammani o'ylantirishi tabiiy. Demoqchimizki, adib Gledisning taqdiri shunday bo'lishiga uning o'zi, faqat o'zi sababchi ekanligiga ishora qiladi.

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⁸ Doyle A. C. The lost world. – Oxford Paperbacks, 1998. - P.352.

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